

glance



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CONTENTS

- 1 Letter from the President

FEATURE

- 2 Studio Gang to Design New CCA Campus:
Q & A with Architect Jeanne Gang
- 4 Making Space: Diverse Bay Area Residencies Help Artists Flourish
- 8 Know Yourself: CCA Grads Fuel Educational Comics Company
- 10 Townsquared: Alumni Form Startup's Design Foundation

ALUMNI STORIES

- 12 Lily Williams (Animation 2014)
- 14 Matthew Jervis (Graphic Design 2004)
- 16 Vinitha Watson (MBA Design Strategy 2010)

FACULTY STORIES

- 18 Irene Cheng (Architecture)
- 20 David Huffman (Painting/Drawing)

COLLEGE NEWS

- 22 At the Wattis
- 24 Awards & Accolades
- 26 Bookshelf

PHILANTHROPY

- 27 Gifts & Grants
- 28 Spotlight
- 29 Alumni Support Future Generations of Creative Thinkers:
William Hathaway (Industrial Design 1966) & Elizabeth Hathaway
(Applied Arts 1966)
- 30 Honor Roll of Donors
- 35 In Memoriam
- 36 Notes from the Studio: Kindah Khalidy (Individualized 2011)

On the cover: Leah Rosenberg (MFA Painting/Drawing 2008) with *Color Separation: 108 Colors, 108 Feelings*, a silkscreen piece she created during her 2016 residency at the Kala Art Institute in Berkeley

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LETTER FROM THE PRESIDENT

Dear Friends,

For more than 100 years CCA has thrived as a community of passionate and talented makers. Every day I witness the special kind of discovery, creation, and innovation that happens in our classrooms, studios, and galleries. And more and more, it's becoming clear that we need the talent, creativity, and positive energy of makers to change our world for the better.

Our plans to unify the campuses in San Francisco afford us the opportunity to harness the power of making at a scale and reach that will have a tremendous impact on the CCA community and beyond. To realize our vision, we have set some ambitious goals. With our reimagined campus we will:

- Demonstrate how a great art and design education is critical to a sustainable and creatively rich future.
- Amplify and enhance the value of the amazing teaching and learning that happens at CCA.
- Share our rich educational resources with the public and the creative industries and community organizations around us.

The first and very important step in our plan is to provide affordable student housing in San Francisco. I'm happy to report that a new student residence is underway at

75 Arkansas Street—just two blocks from the campus. The facility will feature three stories of apartment-style housing over ground floor retail space. If all goes well, students will move in by fall 2018. We owe a huge debt of gratitude to long-time CCA trustee **SIMON BLATTNER**, who owns the property and is developing it for the college.

The next few months will be exciting as we (faculty, staff, alumni, and students) continue to engage with our architects from Studio Gang (see p. 2). We expect to have some preliminary plans for the campus by the end of the calendar year.

I hope that you share my excitement about this next chapter for CCA. By bringing our creative community together in San Francisco we can strengthen our role as a wellspring of talent shaping the objects, environments, and experiences of the future.

Sincerely,

Stephen Beal
President

STUDIO GANG TO DESIGN NEW CCA CAMPUS



Q & A WITH ARCHITECT JEANNE GANG

BY CHRIS BLISS

In November 2016 the college announced the selection of Studio Gang to design the expanded campus in San Francisco. The decision followed an international architect search and a two-year inclusive planning process to address the future of CCA.

Board Chair **C. DIANE CHRISTENSEN** commented, “Studio Gang’s visionary work, commitment to innovation and sustainability, and collaborative style makes the firm an excellent fit for this project and for CCA.”

Studio Gang is a collective of more than 80 architects, designers, and thinkers who work together to design and realize projects at multiple scales, from architecture and urbanism to interiors and exhibitions. The firm’s portfolio includes innovative facilities for higher education and arts institutions, as well as such compelling projects as the Nature Boardwalk at Lincoln Park Zoo and Aqua Tower, both in Chicago.

We sat down with **JEANNE GANG**, founder and principal of the firm, to get her thoughts on this once-in-a-lifetime project for CCA.

What excites you about this project?

I’m excited to bring these two campuses together. The opportunity in combining them lies in finding what the campuses have in common and, in doing so, reinforcing the identity of CCA in a way that I hope will bring the school to the next level.

How do you think Studio Gang’s practice aligns with CCA’s values and ways of working?

Both Studio Gang and CCA are deeply rooted in curiosity, investigation, and experimentation. I think in both cases, this iterative, research-based approach is always in service to building and enriching relationships and community.

How will you approach this project?

We’ve already begun! We hope to build upon the wealth of planning and preliminary programming work that has already been done by CCA.

Next, we will ask lots of questions, seeking perspectives from all sources. The faculty retreat in January was an important first step for us to connect

FEATURES

to more than 100 faculty members. We look forward to a process that includes many moments of student outreach, tours with staff, and conversations with community members.

Is there a typical process that you follow?

We don't have a "typical process" and instead are guided by a desire to understand the unique culture of CCA so that we can translate our research, analysis, and investigation into ideas and options specific to CCA, this site, and this moment in time.

Sustainability is a key factor for CCA's new campus. How will you approach that issue?

We'll start by learning what's most important to the CCA community. We'll explore how to connect people with their environment locally through indoor/outdoor practice and regionally and globally through resources such as energy, water, and the materials of their work. We will be looking for ways to make the campus work more like a circular economy, where nothing is wasted.

What do you think will be the biggest challenge in this project?

The biggest challenge will be creating a campus with a strong, cohesive identity

for the school while at the same time making a building that is flexible and hackable.

You've done projects for other educational institutions. What lessons have you learned?

Our biggest lesson is always to listen intently and to use all the tools at our disposal—drawings, models, diagrams—for people to react to, as a way to draw out the knowledge that is embedded in the institution.

This summer members of the Studio Gang team will teach a course in CCA's undergraduate Architecture Program. Students will work on an issue related to the new campus design.



Aqua Tower, an 82-story residential skyscraper in downtown Chicago designed by Jeanne Gang



The pavilion, part of the Studio Gang-designed Nature Boardwalk at Chicago's Lincoln Park Zoo



Members of Studio Gang gave a workshop at CCA's faculty retreat in late January. From left: Vincent Calabro, Claire Halpin, Steve Wiesenthal, and Ellen Anderson (MARCH 2012)



MAKING SPACE

DIVERSE BAY AREA RESIDENCIES HELP ARTISTS FLOURISH

BY SUSANNAH MAGERS

(MA CURATORIAL PRACTICE 2011)

Residencies function as vital catalysts in the landscape of Bay Area cultural production, offering opportunities for artists to grow their practices by providing economic, spatial, and social resources. Artists are given valuable time to explore and experiment, learn to use new tools, and connect with other artists and mentors. Here we feature a few of the many different types of residencies offered in the Bay Area and how CCA artists have been involved.

Above: Adrien Segal works on a project during her residency at Autodesk Pier 9



Leah Rosenberg (right) and Kala fellow Iman Yeh make a 13-color woodblock print during their residency

KALA ART INSTITUTE, BERKELEY

With studios located in the historic Heinz ketchup factory in Berkeley, the Kala Art Institute is dedicated to supporting artists and engaging the community. Artist **MAYUMI HAMANAKA** (MFA Photography 2004), Kala's gallery and communications director, champions Kala as a printmaking studio with specific equipment for traditional printing processes, but says it "encourages an interdisciplinary approach."

Hamanaka breaks down the details of the residency as follows: "We have eight fellowship artists in a year. We incorporate proposals from those who want to continue their practice, and from artists who are pushing their ideas and practice. We also look at feasibility: do we have the capacity to support this person and this scale? We want both Bay Area artists and international artists."

Kala fellow **LEAH ROSENBERG** (MFA Painting/Drawing 2008) had the opportunity in 2016 to continue a body of work, which she ended up expanding on in a related but different direction. Rosenberg's project was a series about the language of a site as shaped by the people, colors, and objects within that environment. "It's how I create a connection with people in a place that I don't normally have a connection to, collecting color and

talking to people," she says.

During her six months as a Kala fellow, Rosenberg learned how to use the various pieces of printing equipment and had the opportunity to collaborate with other artists in residence. She was struck by the surplus of screen-printing ink left over from residents who had come and gone, and this became a core conceptual thread of her work produced there. The colors left behind were portraits of the people who had come before, "their essence."

AUTODESK PIER 9, SAN FRANCISCO

Started four years ago, the software design company Autodesk's residency program selects two cohorts per year, each with 16 participants who are in residence for four months at a time. Each person receives a monthly

stipend and full access to Autodesk's technology and top-tier production tools. The residency culminates in a show of the cohort's work and lunchtime presentations to the community as well as an online how-to at Instructables.com that artists in residence create to demonstrate and share aspects of their creative process.

ADRIEN SEGAL (BFA Furniture 2007) is a sculptural artist whose work incorporates scientific research and data visualization. At Autodesk she had the chance to experiment with new software and bounce ideas off a community of people who knew it inside and out. Segal found the setting of her Autodesk residency within the company's waterfront Pier 9 offices in San Francisco, the support and availability of Autodesk staff, and



Autodesk employees and residency participants learning to use digital fabrication software at Pier 9 in San Francisco



Visitors to the de Young participate in Taro Hattori's video project

the connection to a group of knowledgeable peers among the most valuable aspects of her experience.

"So many residencies give you time and space, but there's a lot of figuring out what the residency can do for you, and finding the best way your art can grow," Segal says. One of the major benefits of being at Autodesk was the community and the tools. "There's full-time shop staff in each production studio, including an in-house digital storyteller. They help you document and capture your work to use for your own promotion.

"There's also a good chunk of equipment and software training that happens as part of the residency program," Segal says. This "specialized support from our staff," as Autodesk residency program director Noah Weinstein explains, is key to maximizing the full potential of the residency.

"Artists are not just participants in, but keepers of, the community here," according to Weinstein. "The people who developed and use these tools and software aren't usually focused on using them in a creative, artistic way. The artists push the tools and software to perform in ways they weren't necessarily designed to."

DE YOUNG MUSEUM, SAN FRANCISCO

As a participant in the de Young's on-site artist studio program, CCA faculty member **TARO HATTORI** didn't have studio time in the traditional sense; one of the key components of the residency was to hold open hours within the museum for the public to engage with and participate in the work. Coming from a sculpture-based practice, Hattori "turned the interaction itself into the artwork." Hattori's psychology background also

informed his work there, especially when it came to integrating the public, which was a diverse blend of local art lovers and international visitors alike.

"I incorporated them as a subject of the work rather than asking them to help me," Hattori says. "I took a one-to-one approach. I like building that relationship." The work centered on Hattori asking participants to sing a song for something they have lost in their life, while turning a wheel on an upside-down bicycle. Filming the song from behind a video camera, Hattori facilitated a public yet deeply intimate interaction with the visitors, who were eager to participate. He combined these into an ongoing video work in which each subject's song is mirrored, a visual and auditory doubling.

Started in 2005, program manager Kevin Chen says that the de Young residency aims to let audiences "see process in action. It's our hope that they then use that insight to inform their viewing as they experience the art in the galleries."

DJERASSI RESIDENT ARTISTS PROGRAM, WOODSIDE

The largest art residency program in the western United States, the Djerassi program has served more than 2,000 artists since its founding in 1979. Its campus is located in the Santa Cruz



Taro Hattori helping museum-goers explore sound



One of the many sculptures on the Djerassi Resident Artists Program property—this one by Frank Foreman, 1983

Mountains, not far from Stanford University. The rural landscape is studded with sculptures created over the years by resident artists.

During her four weeks at Djerassi in 2016, alumna **MAYUMI HAMANAKA**'s experience was marked by a balance of solitary and social time: "There is nobody up there except artists. It's very remote." Hamanaka also cites the convivial aspect of the resident artists eating together as special. "We created a big art family."

Working primarily in photography, she incorporates found photographs of historical and political events, showing how people were affected by the events. Her work at Djerassi focused on the 2011 tsunami in Japan.

Hamanaka had applied for the residency with the goal of working on a larger scale. "I had such big walls there, bigger than what I have in my own studio. So I actually decided to experiment instead of continuing

on as planned, to take advantage of this larger studio space. I usually cut out photographic prints and paste them on the photograph to make a topographical map. I decided to try a different treatment on the surface of the photograph."

RESIDENCIES' LASTING EFFECTS

While emphasizing different outcomes and providing different resources, residencies like the ones at Kala, Autodesk, the de Young, and Djerassi share a desire to empower artists through access—and these experiences have lasting, tangible legacies. Says Chen about the de Young residency, "Art is the great equalizer, and it enables modes of empathy and understanding. I know this residency has had a lot of cascading effects for the artists later on, helping them in their careers. It's beautiful that that happens."



Mayumi Hamanaka working in her studio at the Djerassi ranch



KNOW YOURSELF

CCA GRADS FUEL EDUCATIONAL COMICS COMPANY

BY CHRIS BLISS

CCA trustee and alumna Nancy Howes (Jewelry / Metal Arts 2005, with High Distinction) is the founder and co-CEO of Know Yourself, a startup in Oakland that produces innovative educational materials promoting what she calls “self-literacy.”

The idea for the company came to her after her then 3½-year-old daughter Zhi ran into the kitchen, excited. “Mom! Mom! Can you feel it?” She put Howes’s hand on her sternum. “Mom, it goes all the time.” Quick to figure out that her daughter was talking about her heartbeat, Howes then explained about the heart and how it pumps blood, but realized she was only scratching the surface.

“Children at that age are innately curious and impressed with themselves,” says Howes. She started searching for appropriate materials to help her daughter learn more about how the body works, but came up short. So she decided to do something about it.

With a 25-year career in the tech industry, a master's degree in education, and a family background in education, Howes conducted extensive research, connecting with parents, educators, social scientists, medical professionals, and futurists.

SELF-KNOWLEDGE LEADS TO SELF-WORTH

Early in the process Howes started to use the term self-literacy as a way to communicate the idea that anatomy, physiology, and psychology need to be a part of general literacy. "Children want and need to know how their bodies and minds work," she says. "This knowledge provides a path to self-awareness, confidence, self-advocacy and an unshakeable sense of self-worth. Ultimately, people who operate from confidence, not fear, have the capacity for compassion."

As an artist, Howes knows the power of visual storytelling—especially for children. Know Yourself's first product, published in 2014, was *Dr. Bonyfide Presents*, a colorful and fun series of workbooks aimed at ages 6 to 12. The series focuses on "boneology"—the study of all 206 bones in the human body, guided by a friendly skeleton in a lab coat and bright red glasses.

Early response to the *Dr. Bonyfide* series was enthusiastic. "Kids loved the vivid learning experience, characters, and writing. Feedback from the community was overwhelming. We received Nautilus, Parents Choice, and Brain Child awards almost immediately," Howes observes.

BUILDING A CREATIVE TEAM

Knowing she was onto something, she then set about putting together a team of artists and writers to develop other products. Naturally she turned to CCA for talent. "I've found that CCA alums are unafraid to innovate and experiment beyond their media. CCA's cross-disciplinary pedagogy requires collaboration, design thinking, and the ability to participate productively in critique."

Director of Comics **SAM SATTIN** (MFA Comics 2015) is the lead writer and manager of the Time Skaters comic book project, which combines time travel with learning about the body. For example, in issue 1, *The Fangs of Philosophy*, the characters travel to Ancient Greece, where they encounter Aristotle and learn a valuable lesson about the five senses.

Sattin oversees multiple artists and is involved in both visual and narrative development of the series. Because the comics and stories play such a large role in the look and feel of the company, Sattin also plays a strong role in art direction and in shaping language on the website and in marketing and PR materials. In his off hours, he works on comics and novels of his own.

DREAM JOBS FOR CCA ALUMNI

Sattin and some of his team members had much to say about Know Yourself, comics, and CCA.

"This job is a dream come true," says artist **SPETH SZABO** (Illustration 2014). "Creating these products is a team effort, but here you have a voice and an opportunity to make projects your own." At Know Yourself her work ranges from pen-and-ink illustration to paper toys, digital assets, and emoticon stickers.

"At CCA I really valued the community and the critiques, which helped prepare me for this job."

COLIN ANDERSEN (Illustration 2014) is a freelance cartoonist and illustrator working on various projects for Know Yourself. He and Sam connected at CCA through their mutual love of comics.

JACOB MAGRAW (MFA Comics 2015) also works on projects at the company. "In the same way that CCA embraces comics as a legitimate artistic pursuit, Know Yourself embraces them as a legitimate medium in which to teach," he says. "Comics can connect with young people when nothing else will because they engage different parts of the mind."

Sattin is enthusiastic about working with CCA alums and student interns. "I have high expectations when I hire someone from CCA. I know they are much more rigorous in their work. CCA also encouraged us to make positive change in the world and here at Know Yourself, we're doing that in a fun way."

BIG PLANS FOR THE FUTURE

Know Yourself isn't aligned with any traditional educational book publishers or schools. The strategy has been to reach out directly to consumers via home-school networks, organizations such as the Girl Scouts, and bookstores and other retail outlets, and by participating in events such as the Union Square Holiday Market.

As a Public Benefit Corporation, Know Yourself has made social values a core part of its charter. The company donates 5 percent of its annual after-tax profits to organizations supporting local communities, the arts, and education.

Howes has big plans for the future of her startup. She is currently working on global distribution of the products, implementing a digital strategy, and developing plans for a feature film or PBS series.

"I'm working a lot these days, but my favorite time of the week is our Tuesday all-hands critique. We have an amazing team here dedicated to our mission of preparing children for life through self-literacy."





TOWNSQUARED

ALUMNI FORM STARTUP'S DESIGN FOUNDATION

BY SUZAN REVAH

When Townsquared set out as a San Francisco startup aimed at creating an online community for local businesses, it wasn't obvious that the company was on its way to becoming an incubator for CCA alumni.

With their "We love local" tagline, Townsquared was founded in 2013 with Series B funding from tech giant Intuit and is headquartered about a mile from CCA's San Francisco campus. More than three years later, that local love is still ingrained in Townsquared's corporate culture, with four CCA graduates on its design team, including two team leads and two designers who were Townsquared interns while completing their degrees.

Above, from left: Marru Carrion, Tan-ya Gerrodette, Carolyn Packer, and Miwa Ikemiya

Townsqared's mission is to create places, both virtual and actual, where small-business owners and staff share advice and resources. These alumni proudly ascribe this ethos to the core values they learned as students in CCA's Graduate Program in Design.

OF CLASSROOMS AND COMMUNITY

MARU CARRION (MFA Design 2015), a former Townsqared intern who is now a staff product designer and researcher, was introduced to the company by adjunct professor of design Christopher Ireland. She says she still applies CCA lessons about the importance of observation, as well as her exposure at CCA to the concepts of placemaking and community, to her everyday work.

"In my Business of Design course, they broke down complex ideas around business and strategy in a way that is not only memorable, but actionable to a designer," Carrion says.

CAROLYN PACKER (MFA Design 2014) credits CCA's emphasis on human-centered design with helping her succeed at Townsqared, and she also completed an internship at the company before becoming a full-time product designer and researcher.

PASSIONATE PROBLEM SOLVING

"We learned how to do research to gain empathy for the people we were designing for, and to have a strong understanding of what the problem is before coming up with solutions for how to tackle it," Packer says. "When you spend so much time getting to know your customers, it's hard not to be passionate about solving problems for them."

Among the problems Townsqared has notably been working to solve is the effect of the rise in homeless encampments in San Francisco on small businesses. The company recently was recognized in the *San Francisco Chronicle* for helping their members create a channel where local business owners could come together to share

information and updates on safety and other issues that were affecting them and their customers.

"The idea of making work that matters has always resonated—that you're making something that brightens or improves someone's life," says Townsqared Visual and Brand Lead **TAN-YA GERRODETTE** (MFA Design 2012). "The design team has had to be flexible and fill a lot of different roles as this startup has grown, and getting collectively exposed to that at CCA was a good foundation."

CREATING NETWORKS THAT MATTER

MIWA IKEMIYA (MFA Design 2012), Townsqared's Chief Design Officer and also the company's first employee, says she drew on her CCA network to hire and build the company's design team, which was made possible by keeping close contact with her CCA professors and mentors, as well as by her engagement with students as a mentor herself.

"So many classmates that I'm still in touch with are from CCA's alumni network, and being able to compare notes to see how designers are viewed at different companies, at different stages, has been very illuminating," Ikemiya says. "So was being able to rely on teachers to be our sounding board, especially early on, when we were building a company from nothing."

Looking back on her experience at CCA, Ikemiya says her coursework was as valuable as her networking opportunities. "I realize now that I took foundation classes for granted," she says. "But those are actually the classes that I still remember and use now, especially Business of Design."

THE LANGUAGE OF HUMANITY

"The Townsqared design team has operated as an amazing unit from the beginning because we had this common language. We were really able to lean on a process that had been taught to us," Ikemiya says. "Human-centered design can be applied to almost any

challenge or problem, and we were able to apply that not only to the product and community we were trying to build, but also internally with the growth of the company, to channels of communication, prospects, and how to develop prospects."

Ikemiya still considers Townsqared a startup, and says a learning curve will always be part of the design process.

"The startup environment is really about being a little bit scrappy, trying things out, experimenting, and not going in with the idea that we know everything," she says. "The tools to help us do that are what we learned at CCA."



LILY WILLIAMS

BY LAURA BRAUN

By the time **LILY WILLIAMS** (Animation 2014) reached high school, she already had a game plan.



"I have really wanted to work in animation since I was about 10. Now it's a popular career choice—people see it everywhere and they want to work on these big movies. I had the same idea," says Williams.

Raised in California, a thriving hub of animation studios, Williams got to work on her dream career by reaching out to Sony Pictures Animation when she was just a high school student. The company obliged by carving out an internship suitable for the young artist, and the relationship proved to be mutually beneficial for years to come.

"They asked me back each summer, and I always took them up on it. They hadn't had interns before. It was the right place at the right time," says Williams.

Williams went on to hone her craft in CCA's Animation Program. Choosing CCA, she says, felt like a natural decision. Not only had she spent extensive time engaging in pre-college courses, but CCA had also become a bit of a family affair: her mother, **AMY WILLIAMS**, is a longtime member of the Fashion faculty and former chair, and by the time she graduated, her father, **BRANDT WILLIAMS**, had joined the Design faculty.

"I had taken at-home drawing courses and went through the Young Artist Studio Program, so I felt that my formative years were cultivated by CCA. Being on campus just felt like home."

THESIS FILM MAKES AN IMPACT

One month after graduation, Sony invited her back, this time as a visual development artist. It wasn't long before Williams's years of hustling toward her dream began to pay off. While designing costumes, characters, layouts, and props for Sony franchises like *The Smurfs* and *Surf's Up*, a short animation Williams had created for her thesis started to take off.

FINconceivable, a four-minute animation about the fragile ecosystem of the ocean and its dependency on sharks, began raking in film festival honors, awards, and online hype. The short was popping up everywhere from Greenpeace to Upworthy and quickly gaining traction.

"I planned for it to be something free and accessible so that it could help educate. At the time, the only research out there was scientific dissertations—all very heavy factual information. I wanted something that all types of people could understand. It took a lot of fact checking," says Williams.

"It was refreshing to see it do so well. Sometimes you post things online and they don't hit the mark, but this took off and had its own life. It won an animation award at San Francisco International Ocean Film Festival, and it was in the Environmental Film Festival in the Nation's Capital, and they played it in all the public libraries in Washington DC. It's a really awesome feeling."

SPREADING THE MESSAGE

Although her work has generally focused on ecological and social justice issues, Williams says that in today's political climate, "making art that matters" has been on her mind more than ever.

"Right now, art is really important. It's giving a voice to much of what people are thinking but can't vocalize themselves. I gave the scientists who helped me permission to use *FINconceivable*, and I know they've used it to get legislation passed. That's my favorite thing: that I've helped something important come to fruition from a political standpoint."

With the success of *FINconceivable* came even more ways to help spread her message: Roaring Brook Press, an imprint of Macmillan Publishers, approached Williams with a multi-book deal. The first of her nonfiction children's books, *If Sharks Disappeared*, has just hit store shelves.

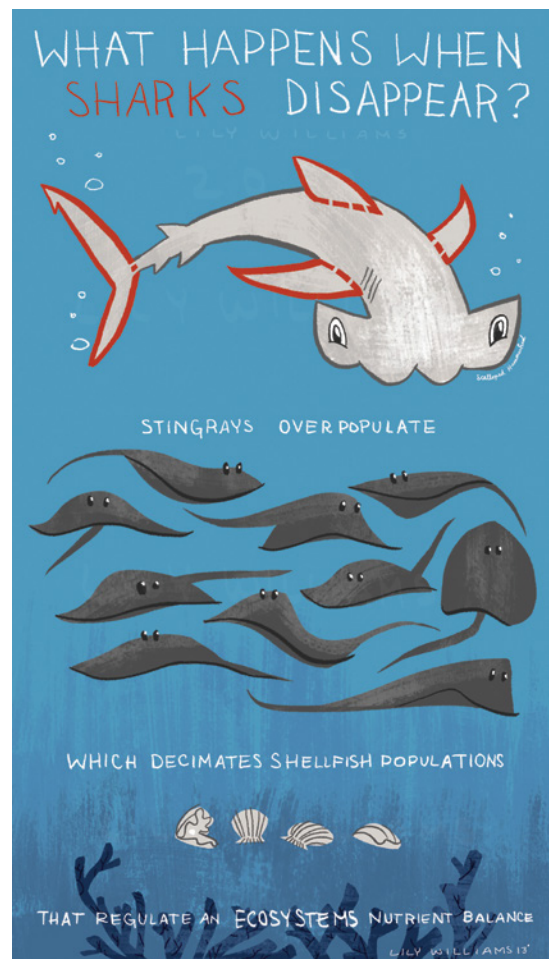
"I have a few more books coming down the pipeline and I'm already beginning to write and illustrate those," says Williams.

MANY VARIED PROJECTS

After two years at Sony Pictures Animation, Williams is now a full-time freelance artist. On top of her busy writing schedule, she recently collaborated with Mattel and Lady Gaga to help create costumes for a music video related to their wildly popular *Monster High* franchise. She's also staying busy with a weekly web comic about menstruation called *The Mean Magenta*, co-created with fellow CCA alum KAREN SCHNEEMANN (Animation 2013).

"We decided we wanted to make the topic approachable in an anecdotal way—we wanted to create a little world on the Internet to share stories and hoped that maybe people would share their stories with us," says Williams. She and Schneemann are working on a graphic novel based on the comic, to be published in 2019.

"When I started majoring in animation, I wanted to work with someone and execute their goals and make their vision. I jokingly blame CCA for this, but I graduated not wanting that anymore. I truly wanted to make art that mattered and I think that's where my head is at now. I want to work with other people and make them happy, but I also really want my work to make a difference in this world, so that's what I'm trying to do."





MATTHEW JERVIS

BY KATIE CONLEY

MATTHEW JERVIS (Graphic Design 2004)

believes we can all be designers.

Design is fundamental to how humans survive and relate to the world, he says.

This belief took shape during Jervis's undergraduate years at CCA and solidified when he wrote his senior thesis. Today, it's central to his work as a learning designer and educator developing enrichment after-school programs for kids and creativity-inspiring events for adults through his Berkeley-based incubator Make It Creativity.

Jervis also spreads the word on creativity during speaking engagements at places such as Mills College, The Maker Faire, and the Boys & Girls Club. And he's published a book, *How to Entertain, Distract, and Unplug Your Kids: Tricks, Tools, and Spontaneous Screen-Free Activities*.

"All of my teachings are based on the creative process and empowering people to see themselves as creative," he says. "It's as much a way to approach work as it is to approach life."

CCA YEARS

Jervis enrolled at CCA to study graphic design and "left with an understanding of so much more." He says faculty pushed his boundaries and encouraged him to go beyond traditional methods and materials to create work that extends beyond what had already been done.

He learned to see how design connects with much more than just a set of strategies and theories on how to

approach the visual representation of a concept or an idea.

When he works with his students today, Jervis finds himself drawing from his CCA experience, asking them to dig deeper: “How else can you get where you need to be? What other ways can you deliver on set expectations?”

Working on his senior thesis was a pivotal time as he spent a semester exploring the question, “Is creativity a human survival instinct?” He produced a 20-minute film with interviews of people such as punk rock icon Jello Biafra and food activist Alice Waters in support of his argument that the true definition of creativity has little to do with human expression and everything to do with problem solving.

AN UNEXPECTED PATH APPEARS

“When I left school I was consumed with the idea of making meaning as a graphic designer. I wanted to see my work exist as part of a solution,” he says. He worked as a graphic designer, mainly for nonprofits, and still does today.

Shortly after graduating, the path to educate was unexpectedly set when he picked up his son from kindergarten, poked his head into the classroom, and “noticed these little people struggling to make sense of the world. I saw an opportunity for me to do something.” He asked if he could give a craft lesson, “an experiential workshop,” to see what creativity meant at that age.

Due to the popularity of that class project, MacGyver-Class was born: a workshop Jervis led at four schools in the East Bay—with many others to follow. Named after the TV character MacGyver, a secret agent, the workshop introduced students to random materials and abstract challenges to solve.

“The result was amazing. Little kids were excited to be challenged.” He was instantly hooked and began to design more classes. MacGyverClass won Best in Class for Educational Program at Maker Faire, and soon Jervis was being asked to speak to teachers and homeschool and college groups, as well as to lead creative workshops for groups of adults and at corporate events.

TIME FOR CREATIVITY

Jervis considers himself lucky to have been raised by artistic teacher and designer parents. He wants to cultivate that creativity in his home today with his two kids and make it easy for other parents competing with the computer/phone screen to do the same. So he wrote the book *How to Entertain, Distract, and Unplug Your Kids*.

The activities are simple and can be done independent of parental involvement (so parents can get a break!). For example, there’s an Old Fashioned Treasure Hunt: hide a single dollar bill in the yard and tell the kids there are two hidden. Let them keep searching for that “second dollar bill.” Is that cruel? No, it’s funny, Jervis says. And it keeps kids occupied for a long time.

“Above all it’s about our relationship with our kids,” he says. “Being with them and also letting them have creative time on their own.” And it’s teaching them to engage with the world through creativity and problem solving.





VINITHA WATSON

BY LAURA BRAUN

When **VINITHA WATSON** (MBA Design Strategy 2010) first enrolled at CCA's DMBA program, she wasn't sure what would come of it.

"The DMBA program cropped up in an advertisement on NPR and my husband heard it and said it was perfect for me. I didn't know much about design strategy at the time—it wasn't commonplace back then. I researched it and it did sound perfect for me," says Watson.

"I had started a business before I went to CCA, but I vowed to myself that if I couldn't get it off the ground, that maybe I needed more education. Quite honestly, I had always struggled with combining my art and business sides and also my love of tech and science."

RETURNING TO MUSIC

Leaving CCA with a newfound understanding of design strategy, Watson headed back to her first love, music—a passion that she shared with her music producer husband, David, in the shape of a West Oakland recording studio. "Music is one of those things that never leaves you alone. I walked away, but it inevitably found me."

David was working on an incubator program for budding musicians called The Zoo. As the project began to lose traction, Vinitha stepped in. What she found was that few artists had a solid grasp of the business side of the industry. "Being a design strategist, my mission was to ask what's going on and what are the problems."

AN UNCONVENTIONAL EDUCATION

The pair decided to rethink their approach, and Zoo Labs was born. Now an in-demand accelerator program, musicians representing all genres vie for a chance to spend a two-week residency in Zoo Labs' state-of-the-art facilities. Rather than just recording their albums and leaving the rest to the artists, Zoo Labs provides an intensive program that walks musicians through everything from production to promotion.

They're also treated to an enviable living space and meals by a live-in chef. Better yet, the program remains cash-free for participating artists, in exchange for a small equity stake.

"The art world talks a lot about the space for artists to create; at Zoo Labs we also talk about livelihood and art for commercial viability. Art matters in people's lives, but it doesn't have the perfect business model. People frequently consume without giving money over, with huge consequences. We set up Zoo Labs to take this head on, as well as set up an unconventional education. "The biggest thing that CCA taught me is that business is ultimately a craft," says Watson.

MUSICAL MENTORSHIPS

When it came time to pull together a team of mentors for Zoo Labs, Watson looked no further than her own mentor and one-time DMBA professor, **RAFFI MINASIAN**. As a longtime designer and innovation specialist, Minasian was already an ideal addition to the program, but it was his decades of experience as a musician and recording artist that sealed the deal. After taking a position as chairman, Minasian recruited another musician-turned-designer, bandmate and fellow DMBA professor **BRANDT WILLIAMS**.



Alphabet Rockers music director Tommy Shepherd Jr. at work in the Zoo Labs studio

Williams, a classically trained guitar player, serves as both a board member and as the strategy and development lead. He says that Zoo Labs' experimental approach is actually quite natural.

"If you really think about what musicians do, they're all about design. They are, in fact, designing soundscapes. How to arrange a tune is all about design. [The musicians] are essentially masters of their own destiny, so they behave a lot like entrepreneurs. They have to manage their career, because the normal structure of the music industry has fallen apart. Business is the same thing—it's a very designed process, and you have to know what things fit in the marketplace and what don't," says Williams.

DESIGNING A BETTER INDUSTRY

While musicians have traditionally relied on labels to sort out the business end of things, one major goal of Zoo Labs is to keep artists better informed of how the entire operation works.

"We're not against labels, but our approach empowers artists to know how, when, and why to use them. It gives them the ability to have a creative entry point into the business side," says Watson.

Though still a small organization, Zoo Labs' disruption to the music industry is already making waves. Not only have they hosted an array of bands from across the country, including popular Oakland indie act Bells Atlas, but they've also caught the eye of publications like *Motherboard*, the *San*

Francisco Chronicle, and *Forbes*, which dubbed Zoo Labs a "record label of the future."

Watson says, "Design strategy is the ability to see that you can design a business however you like. It involves lots of creativity, but also alchemy. A lot of artists, their biggest thing is that they want to be pure about their art and feel that money compromises that. We are able to say that money doesn't compromise art, but you have to find what people are delighted by. Design strategy empowers."



The Zoo Labs team (from left): David Watson, Vinitha Watson, Brad Dollar, and Brandt Williams



IRENE CHENG

BY LAURA BRAUN

Architecture and Interior Design assistant professor

IRENE CHENG's workday doesn't end when she leaves campus. For starters, she's a historian, critic, author, and designer. A founder of the multidisciplinary design firm Cheng+Snyder, Cheng's work has been featured internationally in *Metropolis*, *Architectural Record*, the *New York Times*, and the 2012 Venice Biennale. Even her own home was recently the subject of a *Dwell* feature. Alongside David Gissen, Cheng also codirects the Experimental History Project—a platform that explores experimental work in architectural history. Despite her many hats, Cheng radiates passion for each and every one of her projects.

How did you first realize that you wanted to work in architecture?

I took a few classes in architecture as an undergraduate, but I was also drawn to a career in public interest law. When I graduated from college I applied to law schools. As a reward to myself for finishing my applications, I purchased an architecture book (Rem Koolhaas's landmark book *SMLXL*, which had just come out). I realized this was a little paradoxical, and it made me see where my true passions lie!

What drew you to teaching and why do you continue to do so?

I had many wonderful teachers, from grade school through graduate school, who were more than just instructors: They profoundly shaped how I see the world and my role in it. My hope is to have the same impact on my students.

In my architectural history and theory classes, I emphasize how architecture is related to the economy, art, politics, and philosophy, and the environment. It's my hope that students, after taking my courses, won't be able to see a building in the same way again, that they'll regard each work of architecture as a moment to ask larger questions about the world around them.

I'm interested in cultivating students' capacities in critical thinking, design, reading, and writing, in order to make them not just better scholars or designers, but also ethical, active agents in the world.

Lastly, teaching is a two-way street. I love the energy and knowledge that I get from my students: They challenge and teach me new things every day.

What does CCA offer that sets it apart from other schools?

What I love most about CCA is its spirit of experimentation and its commitment to combining art and design with political engagement. I love walking into the Nave and seeing all the experiments being done by students outside my division—fashion and furniture designs, paintings, strange little videos, and mysterious installations.

Architecture can be a very rigid discipline. Working among artists reminds me that the rules aren't written in stone. I feel hugely inspired by the atmosphere of playful experimentation and provocation at the school.

I also value the college's general commitment to equity and social justice. CCA is probably the most progressive institution of higher ed that I've been at.

When you're not at CCA, what are you doing (professionally and/or recreationally)?

I am finishing writing a book on the history of 19th-century utopian architecture and city plans in the United States. A few years ago I cofounded the Race and Modern Architecture Project—an international, interdisciplinary research group that is exploring how ideas about race shaped modern architecture practice and theory. We organized a big conference on the topic last year and will put out an edited book next year. Those are the two big projects I'm working on at the moment.

When I'm not teaching, researching, and writing, I am usually spending time with my family. I have two kids, ages 5 and 7. I like to travel, cook, and read. I have recently become mildly obsessed with gardening.

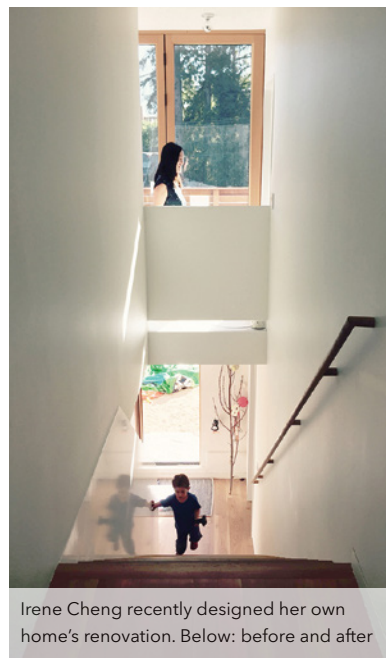
What's the best piece of advice you've ever received, and what advice do you have for students?

My father once told me that you can start to like anything if you go deep enough into it. He was basically saying to avoid dilettantism and commit to cultivating an expertise in one area. That's stuck with me—the idea of

deriving pleasure and satisfaction from working hard and developing virtuosity in one skill or discipline.

One thing I try to emphasize to my students is to work smarter rather than harder. There's a long tradition in architecture school of working long, grueling hours and staying up all night to finish a project, especially during the last days before reviews. I often tell students that my most successful semester in architecture school was one where I went to see a movie every night in the week before my final review. I was working 14-hour days, but I also took a couple hours each day to reconnect with the outside world, get inspired, and gain perspective.

You will always make better work and decisions when you are happy and have slept.



Irene Cheng recently designed her own home's renovation. Below: before and after





DAVID HUFFMAN

BY JIM NORRENA

(MFA WRITING 2013)

It's been a banner year for painter and installation artist **DAVID HUFFMAN** (Painting/Drawing 1986, MFA 1998), a tenured faculty member of CCA's Painting/Drawing and MFA in Fine Arts programs.

In fact, it's been his busiest year ever—five exhibitions, including two solo shows, one at Roberts and Tilton in Los Angeles and another at Anglim Gilbert Gallery in San Francisco. Both exhibitions focused on his most recent work: multilayered paintings that explore the politics of race using the basketball and hoop netting as conceptual elements.

His work was also shown in Oakland Museum of California's *All Power to the People: Black Panthers at 50*, which aimed to promote a deeper reflection about the Black Panther Party and its place in our shared history.

WHO IS ARTIST DAVID HUFFMAN?

In grad school Huffman became interested in space—specifically the Apollo missions and the NASA program. Early in his career he was best known for his “traumanaut” series, described as “futuristic land- and space-scapes populated by African American astronauts.”

He is an artist who is driven by his passion for art and his ability to assign it concept and meaning. He describes the moment he discovered how to integrate concept into his art as his “art baptism,” a term used by an undergraduate peer, the late acclaimed installation artist **JASON RHOADES**. Huffman was also strongly influenced by faculty member **FRANKLIN WILLIAMS**, who inspired him to “find something deeper to make work from.”

He was drawn toward African American iconography, working with stereotypical imagery from the 18th and 19th centuries: minstrels, blackface, and more modern pejorative depictions such as the Aunt Jemima character.

UNIQUE APPROACH SETS HIM APART

Huffman wasn't the first to explore such imagery; Kara Walker and Michael Ray Charles were also addressing similar themes at the time. What set Huffman apart was that he combined imagery with the concept of space to propagate themes like race, alienation, otherness—conceptualizing racial questioning in his work. “Space to me became a ‘reinvention’ of history,” explains Huffman.

As part of his thesis work, Huffman focused on “trauma smiles”—those traumatic grins typically associated with demoralized black-faced people, such as World War II veterans suffering from post-traumatic stress disorder (PTSD) whom America didn't want to acknowledge.

Such simplistic depictions made certain truths about black persons easier to gloss over, so Huffman developed his concept to highlight the history of racial negation and centuries-old discriminatory and prejudicial attitudes toward blacks.

“What are they so happy about?” presses Huffman. “It wasn't a grin of joy; it was a grin of trauma and repression. And that became this kind of format for me to take the narrative further to look at past histories—African American culture in the US, the rupture of slavery—so I turned to making ‘traumanauts,’ which related to the space program, and all that reflected an African American ideology.”



Sideshow, 2009

His new work, he says, is about “beauty and affliction, a weaving of the many strategies that I have employed in the last eight years, utilizing real basketball hoop netting, hand-made basketball stamping, chains, text, drawing, and more to create social abstract paintings.”

PUSHING THE PROFESSIONAL ARTIST

Today conceptual art is far more common, and Huffman credits CCA with pushing its students professionally: “Lots of people are out there showing and doing great stuff; now CCA is more of a professionally oriented school—that’s high marks, because you want folks to survive as artists.”

As for his students, Huffman wants them to see the bigger picture: “I try to get them to be as serious as they can be so they have a chance. We explore what painting can do. It’s more than becoming a known artist with a gallery; it’s about a path of the soul . . . a kind of fulfillment that you’re not missing out on life.

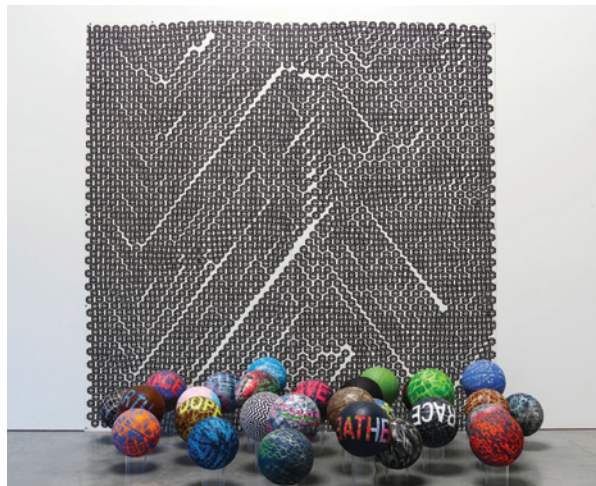
“If you get that practice down, you really get something in your life.”



FEMA Red, 2008



Undiscovered Genius, 2016



Rumble in the Jungle and the Astronomical Unit, 2016

AT THE WATTIS



1



2



3



4

SPOTLIGHT ON DONORS

Member Preview

Exhibitions: **Howard Fried:** *Derelicts* and **Camille Blatrix:** *Heroe*
September 8, 2016

1 | Ron Beller, Wayee Chu, and Ethan Beard

2 | Jamie Ford, Vanessa Critchell Daugherty, and Lauren Ford

Member Preview

Exhibitions: **Yuki Kimura:** *Inhuman Transformation of New Year's Decoration, Obsolete Conception or 2* and

Melanie Gilligan: *Parts-wholes*

December 13, 2016

3 | Artist Yuki Kimura (center) with Wattis Director Anthony Huberman and CCA President Stephen Beal

4 | Jessica Silverman (MA 2007) with exhibition lead sponsor Sonya Yu



The Wattis welcomes curator and head of programs Kim Nguyen, who began her new position in January. She was formerly the director and curator of the artist-run nonprofit Artspeak in Vancouver, Canada.

UPCOMING EXHIBITIONS

PATRICK JACKSON

JUNE 1–JULY 29, 2017

Curated by Leila Grothe and Kim Nguyen

Los Angeles artist Patrick Jackson works as both a collector and a maker to create crowded, immersive installations. Whether compiling found objects, setting a scene for a presumed homicide, or creating visceral and scarred ceramics, Jackson is invested in narrative and deeply conceptual installations. His accumulated objects commonly intermingle religion, sentiment, high and low aesthetics, and the relationship of physical things in space. Jackson will produce an entirely new body of work for his exhibition at CCA Wattis Institute.

CANDY JERNIGAN

JUNE 1–JULY 29, 2017

Curated by Anthony Huberman

Painter, sculptor, and set designer Candy Jernigan, who died at the age of 39, is known for witty, vivid collage artwork that is as much social commentary as it is art. Her work incorporates maps, landscapes, rocks, and found objects, often taking the form of one-of-a-kind printed books that include short autobiographical writings. After moving to New York City in the 1980s, Jernigan began compulsively collecting ephemera and detritus, and she became known for her meticulous documents of castoff items that charted her daily life and movements.

CCA WATTIS INSTITUTE RECEIVES NEA GRANT FOR FALL EXHIBITION

The National Endowment for the Arts (NEA) has granted the Wattis Institute \$20,000 to support its major fall 2017 exhibition *Mechanisms*, the largest presentation the Wattis has mounted. Curated by Anthony Huberman, the international group exhibition will explore the way artists adopt, disrupt, and invent mechanisms and how these mechanisms affect everyday life.

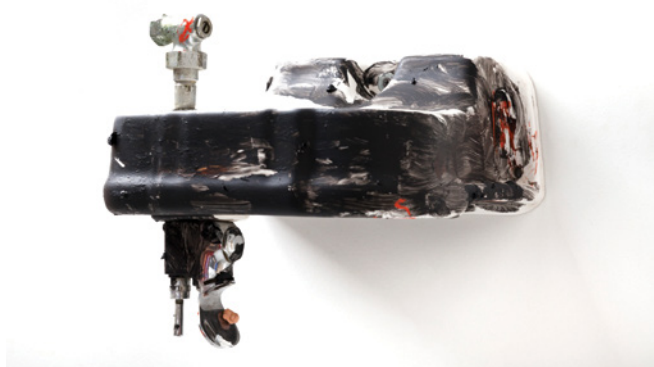
The presentation, on view October 12, 2017, through February 24, 2018, will gather sculpture, photography, video, painting, and site-specific installation by more than 20 contemporary artists from around the world, and it will be accompanied by a full-scale publication.



Patrick Jackson, *The Third Floor* [installation view], 2014, Ghebaly Gallery, Los Angeles



Candy Jernigan, *Travel Series Part 6, Roman Artifacts*, 7.84, 1984; pastel and pencil on paper



Pope.L, *Lever*, 2016; acrylic paint, oil crayon, and chewing gum on porcelain

AWARDS & ACCOLADES



XANDRA IBARRA [1] (Critical Studies faculty) received a Best in Performance 2016 notice in *Artforum* for her performance of *Nude Laughing* at The Broad museum in Los Angeles. Performing nude and encased in a nylon skin cocoon, she examines in this piece notions of race and gender.

BONNIE KAPLAN [2] (MFA 1991) was named 2016 Teacher of the Year by the Correctional Education Association. This national award recognizes excellence in teachers working within the correctional system. Kaplan has worked for more than 16 years in the Parolee Education Program in California under the auspices of the Contra Costa County Office of Education. She currently serves as Instructor in the E.P.I.C. Program, Weingart Center on Skid Row in Los Angeles.

MARILYN DA SILVA [3] (Jewelry / Metal Arts faculty) received the 2017 James Renwick Alliance Master of the Medium Award for Jewelry/Metals, awarded biannually to artists who work in traditional craft media. She also received first place in the exhibition *Imagine Peace Now* for her work *Bird of Prey*; the image was then used for the cover of the exhibition catalogue. Each participant in the show was sent a deactivated gun from the Pittsburgh Police Department and could change it as they saw fit.



VICTORIA WAGNER [4] (First Year, Interdisciplinary faculty) was featured in the February/March 2017 issue of *American Craft*. The article focuses on her painted sculptures from scavenged wood. In her gradient-color work she explores patterns in the wood and the mysteries of nature.

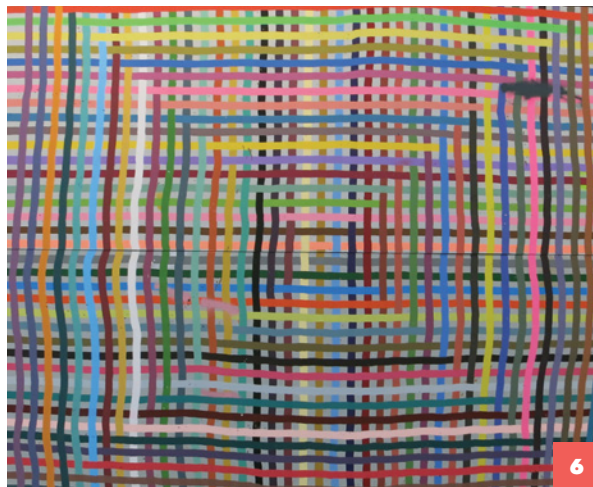
LISA FINDLEY [5] (Architecture faculty) won a 2016–17 Architectural Education Award in the category of Distinguished Professor. Presented by the Association of Collegiate Schools of Architecture (ASCA), Findley's award was given in the area of scholarship for her writing and research.



All five winners of the 2017 Society for the Encouragement of Contemporary Art (SECA) Awards are CCA affiliates: **LIAM EVERETT** (MFA Painting/Drawing 2012), **ALICIA MCCARTHY** [6] (faculty), **SEAN MCFARLAND** (MFA Photography 2004), **K.R.M. MOONEY** (Jewelry / Metal Arts 2012), and **LINDSEY WHITE** (MFA Photography 2007). Each award includes an exhibition at SFMOMA and inclusion in the accompanying catalogue.

Film co-chair **ROB EPSTEIN'S** 1984 documentary, *The Times of Harvey Milk* [7], received the 2017 Legacy Award at the Cinema Eye Honors in New York City in January. The award honors classic films that inspire a new generation of filmmakers and embody the Cinema Eye mission: excellence in creative and artistic achievements in nonfiction films.

CRAIG SCOTT (Architecture faculty) and his firm, IwamotoScott, won 2016 American Architecture Prize Gold Medals for two projects: Pinterest HQ (San Francisco) in the Workplaces category and Miami Design District City View Garage [8] in the Transportation category—the only awards for projects designed by a Bay Area-based architect. AAP is an inaugural, global architecture prize with a large and diverse set of awards and jurors.



JON RUBIN (MFA 1993) has been appointed director of the MFA program at Carnegie Mellon University's School of Art. He is associate professor of art at the school and is recognized as a leading artist in the field of social and contextual practice. He will take on the role of program director in fall 2017.

Four CCA alumni and faculty members are among the 12 winners of Eureka Fellowships, sponsored by the Fleishhacker Foundation: **JOSH FAUGHT** (Textiles faculty), **DESIREE HOLMAN** (Sculpture 1999), **BEN PETERSON** (Painting 2004), and **TINA TAKEMOTO** (Visual Studies faculty). The \$25,000 awards, the largest cash prize for individual artists in the Bay Area, are designed to help artists continue making work by supporting uninterrupted creative time.

KELVIN THENGONO (BArch 2016) is the winner of the 5th Year Design Excellence Honor Award from the American Institute of Architecture Students (AIAS). The annual awards honor individuals and groups for their exemplary work in areas such as leadership, collaboration, scholarship, and service.

BOOKSHELF

A SELECT FEW OF THE MANY BOOKS WRITTEN, DESIGNED, AND ILLUSTRATED BY CCA FACULTY AND ALUMNI THAT WERE PUBLISHED IN THE LAST YEAR.



Intimate Distance: Twenty-Five Years of Photographs, A Chronological Album

Aperture, 2016

Hardcover, 272 pages, \$65

TODD HIDO (MFA Photography, 1996) is well known for his photographs of landscapes and suburban housing across the United States. This is the first comprehensive monograph charting Hido's career.

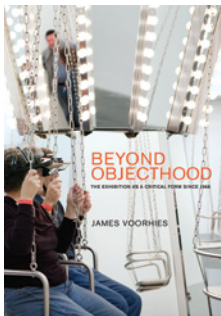


Border Cantos

Aperture, 2016

Hardcover, 274 pages, \$75

A collaboration between photographer Richard Misrach and composer and performer **GUILLERMO GALINDO** (Diversity Studies and Design faculty), this unique project is an attempt to both document and transform the artifacts of migration.

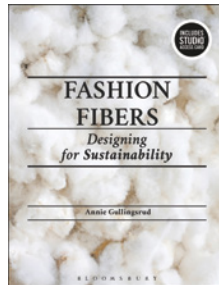


Beyond Objecthood: The Exhibition as a Critical Form since 1968

MIT Press, 2017

Hardcover, 288 pages, \$34.95

Dean of Fine Arts **JAMES VOORHIES** traces a genealogy of spectatorship through the rise of the exhibition as a critical form—and artistic medium—focusing on innovative figures, artworks, and institutions.

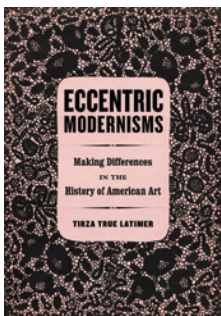


Fashion Fibers: Designing for Sustainability

Fairchild Books, 2017

Paperbook, 312 pages, \$77.60

ANNIE GULLINGSRUD (Fashion Design 2012) has created this reference tool for students and designers interested in enhancing the sustainability potential in common fibers used in the fashion industry. Two Fashion Design faculty members contributed to the book: the foreword is by **LYNDA GROSE** and illustrations are by **AMY WILLIAMS**.

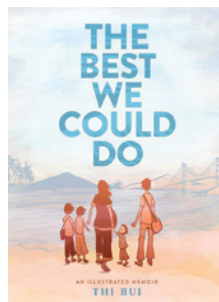


Eccentric Modernisms: Making Differences in the History of American Art

University of California Press, 2017

Hardcover, 200 pages, \$60

This new book by **TIRZA TRUE LATIMER** (chair, Visual and Critical Studies) explores the bonds connecting a network of cosmopolitan eccentrics who made space in America of the 1930s and 1940s for strains of modernism we call "queer culture" today.

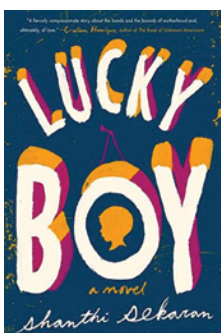


The Best We Could Do: An Illustrated Memoir

Abrams ComicArts, 2017

Hardcover, 336 pages, \$24.95

Exploring the anguish of immigration and the lasting effects that displacement has on a child and her family, **THI BUI** (Comics faculty) documents the story of her family's daring escape after the fall of South Vietnam in the 1970s and the difficulties they faced building new lives.



Lucky Boy

G.P. Putnam's Sons, 2017

Hardcover, 480 pages, \$27

This novel by **SHANTHI SEKARAN** (Writing faculty) is a story about two women in Northern California, an undocumented Mexican and an Indian American, who are bound together by their love for the same boy.

➔ If you are a CCA affiliate and have published (or designed, illustrated, etc.) a book in the last 12 months, we'd love to hear about it! Send details to kenney@cca.edu.

GIFTS & GRANTS



Marco Garcia (MFA 2015) and Channing Morgan (MFA 2015) at the *Alma Mater* exhibition opening during Alumni & Family Weekend 2016

GET INVOLVED!

CALLING ALL ALUMNI!

You're invited to share your knowledge, advice, and time with the CCA community. Connect with fellow alumni, experience campus life, and strengthen your leadership and networking skills. Whether your schedule allows for the time to be an alumni mentor, a day to speak on campus, or just a minute to send a quick tweet, you can be involved. Visit cca.edu/alumni/involved to learn more.

When donors invest in CCA they help expand our impact, opening our innovative, hands-on model of education to more students and to the community. Following are highlights of leadership gifts received from February 1, 2016, through January 31, 2017.

Over the past year, CCA raised \$2.1 million for student scholarships, one of CCA's greatest needs. In November 2016, best-selling author **DAVID SEDARIS** gave a sold-out benefit reading that brought in \$88,000 for scholarships. The **KORET FOUNDATION** renewed their generous support with a grant of \$200,000 for the Joseph Koret Scholarship for undergraduates at CCA. The **S. LIVINGSTON MATHER CHARITABLE TRUST** granted \$110,000 to the Victor Carrasco Memorial Scholarship endowment, which supports graduate students in Architecture. We are grateful for the generous response to CCA's May 23, 2017, gala in honor of legendary design-thinker **DAVID KELLEY**. This event is also a fundraiser for scholarships, and we will include a full gala report in the fall 2017 issue of *Glance*.

The City of San Francisco is an important CCA partner in supporting community programs. **GRANTS FOR THE ARTS / SAN FRANCISCO HOTEL TAX FUND** awarded \$60,000 for CCA public programs, including exhibitions at the Wattis Institute for Contemporary Arts as well as lectures and presentations by leading artists, architects and designers. All are offered free of charge to the public. The **SAN FRANCISCO PLANNING DEPARTMENT** awarded CCA two grants of \$50,000. The first, in 2016, partnered Architecture students with the Pavement to Parks program to design and implement seating, fencing and lighting at Tunnel Top Park. In 2017, a second collaboration engaged students in designing flexible seating, shade structures, and kiosks for street vendors at historic Pier 70.

CCA is also a place for industry partners to explore the future by involving students in creative problem solving and prototyping. **RENAULT INNOVATION SILICON VALLEY** awarded CCA \$40,000 to underwrite an Industrial Design studio where students examined innovative uses for a compact electric vehicle. **FORD** granted \$25,000 for an Interaction Design project to create speculative human-centered visions for the future of mobility. Both partnerships gave students valuable opportunities to work with industry leaders on real-world challenges.

SPOTLIGHT



18TH ANNUAL RONALD AND ANITA WORNICK AWARD EXHIBITION

October 25, 2016

1 | Trustee Ronald Wornick and Anita Wornick with student award winners Stephen Moore and Adan Romo

AN AFTERNOON WITH DAVID SEDARIS

November 13, 2016

2 | Karin Hibma, Shawn Hibma Cronan, Katherine Paige Neuberger, trustee Tecoa Bruce (MA/ED 1978), and Tom Bruce

30TH ANNUAL BARCLAY SIMPSON MFA AWARD EXHIBITION

January 25, 2017

3 | President Stephen Beal and Sharon Simpson with student award winners Danielle Andress, Woody De Othello, Dionne Lee, and Ryan Frank Hueston

4 | John and Mabelle Hueston and Graeme Aegerter

ANNUAL CCA SCHOLARSHIP DINNER

January 31, 2017

5 | Student recipient of the Susan Wood Memorial Endowed Scholarship Rachel Dunn with trustee Nancy Howes (Jewelry / Metal Arts 2005)

6 | Student recipient of the Stanlee Gatti Scholarship Raelyn Patterson with trustee Stanlee Gatti

7 | Matt and Zoa Town, keynote speaker and trustee Neil Grimmer (Sculpture 1995), and Tana Johnson



ALUMNI SUPPORT FUTURE GENERATIONS OF CREATIVE THINKERS

William Hathaway (Industrial Design 1966)
and Elizabeth Hathaway (Applied Arts 1966)

BY JENNIFER JANSEN

For alumni and longtime CCA donors **WILLIAM** and **ELIZABETH HATHAWAY**, a desire to be part of the art and design worlds is what brought them to CCA, but their experiences on campus became the foundation of a more than 50-year relationship. In fact, the college was so influential in their lives that they've been compelled to help ensure future generations benefit from a CCA education by supporting scholarships for a quarter of a century.

Both Beth and Will entered CCA(C) as transfer students—Beth after a stint at community college and Will after some time in the army and at a liberal arts college. They began their coursework in the summer while living in the dormitory, where they met.

Having previously studied English, Beth was drawn to poetry and watercolor painting—both outlets remain a part of her creative practice today. Will studied industrial design, praising instructor **JAY BALDWIN** for pushing him to think about his work

in new ways. “He made you question reality. It was wonderful to consider questions like, ‘what is it that you’re doing and why are you doing it?’”

Upon graduating, Will and Beth got married and moved to Portland, where Will first worked as an exhibition designer and museum educator and then went on to found the Multnomah Art Center. Beth also taught before becoming part of a team that assessed creative aptitude in young children.

At this time, Will and Beth embarked on their 13-year home construction project. Hand built out of rebar and cement, it incorporated many green and sustainable practices well before those terms were trendy. Beginning as a 3D model crafted by Will, the Hathaways’ home is a reflection of their ingenuity and creative problem-solving abilities, skills they developed while at CCA.

Art and design education teaches you that there isn’t a set answer. With that mindset, you can come up with really new and interesting solutions.

—Beth Hathaway

The Hathaways credit CCA with reinforcing their intrinsic need for hands-on learning and exploration, which is why they’ve given back to CCA by contributing to student scholarships for more than 25 years. When asked why they’ve given consistently for so long, their answer is simple: “We love the place, and we want to ensure the same opportunity is available for others.”

Their support in turn ensures that CCA remains a place where students create objects, experiences, and ideas that never existed before. Says Will, “I would be lost without the ability to build my ideas—that is something I learned how to do at CCA and want others to continue to learn.”

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IN MEMORIAM



LEIGH MARKOPOULOS, chair of the MA in Curatorial Practice Program, died from injuries sustained in a traffic accident in Los Angeles on February 24, 2017. She was 48.

Born in Germany, Markopoulos began her career at galleries in London, where she worked closely with leading artists. In addition to organizing more than 50 exhibitions in her career, she was an exceptionally talented and exacting editor who oversaw publications for numerous artists as well as for the many group exhibitions organized during her tenure as deputy director of the CCA Wattis Institute for Contemporary Arts, a role she assumed in 2002. After playing a major part in developing the Wattis program, she became director of Rena Bransten Gallery.

In 2008 Markopoulos was named Curatorial Practice chair. Deeply engaged with her students, she also organized influential conferences and publications that explored new developments in the field. She regularly contributed to periodicals and exhibition catalogues. Her wide-ranging interests led her to become involved with Creative Growth in Oakland, a center for artists with developmental, mental, and physical disabilities, where in 2010 she curated a groundbreaking exhibition and later became a trustee.

Over the past five years, Markopoulos devoted much of her free time and energy to serving as director of the Steven Leiber Trust, an important collection of artists' books, ephemera, and works assembled by her late husband, the renowned art dealer and collector.

Donations in memory may be sent to CCA to support the Steven Leiber and Leigh Markopoulos Scholarship for Curatorial Practice students (510.594.3763) or to Creative Growth Art Center to support its studio art program for people with disabilities (510.836.2340).



CAROLE DOYLE PEEL, Painting/Drawing professor emerita, passed away on December 25, 2016, at the age of 82. She taught at CCA for nearly half a century, from 1968 to 2014. Peel was a beloved teacher best known for her portrait and still-life drawings in graphite and gouache. She influenced generations of CCA students who studied draftsmanship at the college.

According to Painting/Drawing professor **KIM ANNO**, "Carole Peel brought serious dedication to teaching the practice of portraiture at CCA. Her approach was through refined, hands-on skills and the telling of travel stories. Peel traveled to Europe extensively and gathered stories of the European masters, sharing these vividly with students. Up until her retirement at 80, her classes were filled to capacity with young, fascinated minds."

In 2016, **HELEN FRIERSON** (retired executive assistant in the Office of the President) published a monograph, *Carole Doyle Peel: The Delight of Drawing*, which is both a biography of the artist and a catalogue of her work. The book, available at Amazon, was designed by Graphic Design professor

BOB AUFULDISH.

MOHAMMED ALJEHNI
Former Architecture student
March 17, 2017
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Fashion Design 2010
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Painting 1976
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Painting/Drawing 2005
December 2, 2016
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Former faculty, Interior Design
January 9, 2017
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NOTES FROM THE STUDIO

KINDAH KHALIDY, INDIVIDUALIZED 2011

PHOTOGRAPHY BY JIM NORRENA

(MFA WRITING 2013)

My studio is located in the heart of San Francisco's Mission District. Sandwiched between high-end chocolate shops and five-dollar drip coffee, a little art studio still exists.

The building I work in was formerly a mortuary, and if you were wondering, it only feels haunted at night when it's windy and dimly lit. The former use proves beneficial for painting, because of the wide doors used for wheeling in bodies. Moving my 10-foot canvases through the doors is an easy feat; down the stairwell is another story.

My studio-mate had the brilliant idea to paint the whole space white. Most of my work has white negative space; with all the little specks of color in my studio it often feels as though I'm stuck in my own painting.

I use my workspace for making paintings and designing textiles. My practice specializes in hand-painted fabrics, so a lot of the work I do involves lots of wet paint and space to let it dry. After two years I'm feeling as though I'm outgrowing the space, but by crawling under and over tables I'm able to make it work.

Art studios are one of the rarest things to come by in the Bay Area these days, so every day I feel very lucky to be able to go to work. If I ever get tired, I can trip into that five-dollar coffee shop, only steps away.



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This issue of *Glance* was designed by Yasmeen Khaja and Min Young Kwak, both third-year students in CCA's Graphic Design Program. Yasmeen is minoring in Writing and Literature, which she pursues as her art practice. Min Young hopes to combine her illustration and design skills in her career.

Glance uses the typefaces Avenir and Warnock, designed by Adrian Frutiger and Robert Slimbach, respectively.